



L O N D O N .

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P R E F A C E.

THE PASSIONS of the human soul have been the study of all ages. Philosophers have enquired into their origin and effects, and given many directions for moderating and bringing them under the subjection of reason. Physicians have treated of them, as they affect the temperament of the body, impair its health, and introduce diseases. But the celebrated Monsieur LE BRUN, whose merit raised him to the station of first painter to the king of France, engaged in a particular study of them, with respect to his own profession. He considered the passions of the Soul as diversified and expressed in the human countenance: he discoursed elaborately of the different effects they produce in the external parts; and illustrated his subject by a variety of Designs, in which he exhibited with his pencil those characters, or airs and motions of the face, which in his Lectures were described, as expressive of the sentiments and passions of the mind.

LOUIS the XIVth of France, intent for the improvement of arts in his kingdom, established a Royal Academy of Painting and Sculpture. This royal institution fully answered the end of its establishment, and France was soon enriched with the works of excellent masters, who received instruction in this academy, and whose swift progress in science proved, what the noble emulation of an ingenious people is capable of performing, when supported by the regard and favour of a prince.

IN the assemblies of this academy, Monsieur LE BRUN, the director of it, discoursed concerning the Expression of the Passions. The manuscript of those lectures, accompanied with the characters engraved from his drawings, were published after his death, and are presented to the curious in the following plates.

THE hand has a great share in the expression of our sentiments and Passions. The raising of our hands conjoined towards heaven, expresses devotion: wringing the hands, grief: throwing them towards heaven, admiration: fainting and dejected hands, amazement and despair: folding the hands, idleness: holding the fingers indented, musing: holding forth the hands together, yielding and submission: lifting up the hand and eye to heaven, a solemn appeal: waving the hand from us, prohibition: extending the right hand to any one, pity, peace, and safety; scratching the head, thoughtfulness and care: laying the hand on the heart, solemn affirmation: holding up the thumb, approbation: laying the fore-fingers on the mouth, bidding silence. In these, and many other ways, the affections of the mind are expressed by the actions of the body; but it is in the face the passions are principally shewn, and particularly in the turn of the eye and motion of the eye-brows: in the power of which organs, men differ vastly from other animals. Man can move his eye-brows, which in brutes are immoveable; and can likewise move the pupil every way, which brutes cannot.

MONSIEUR LE BRUN, in his conference, shews that there is a mutual action and communication between the soul and body, by the extraordinary motion of the animal spirits and blood. He then divides the passions into pleasurable and painful; which impressions are inseparably annexed to the judgment the mind forms concerning good and evil, whereby the soul is moved towards objects in love or hatred, in desire or aversion. He

then distributes the passions into simple and compound, making those which are mixed, so many various modifications of joy and sorrow, according to the various appearances of the object. Thus, as occasions vary, sorrow is either simple, or mixed with fear, hatred, or despair, &c. Answerable to this system, he observes there are two ways of elevating the eye-brows; the one at the middle, which likewise draws up the corners of the mouth, and argues pleasant motions. The other is, when the inner points of the eye-brows are raised, which draws up the middle of the mouth, and is the effect of pain, grief, and sadness. He remarks that these contractions of the eye-brows are more or less forcible, as the emotion of mind which causes them, is more or less violent.

NEXT to the eye-brows, then the eyes, the mouth, the nose, and the cheeks, have each of them their share in expressing the agitations and passions of the mind: every feature being alternately brought into forcible contractions or dilatations, according to the degrees of joy and pain the heart endures; for which reason the face is called the mirror of the soul. These observations, our illustrious Author has illustrated by several drawings of heads, almost as large as the life; which, in the following pages, are faithfully represented in the manner of real drawings, with the substance of his explanatory discourse annexed to the several characters.

THE expression of the passions is a considerable branch in the article of drawing; and, besides an ability to delineate the most exquisite forms, and to give them the most graceful attitudes, the student should know how to make his figures express their grief, their joy, their fear, their anger; and, by a right management of the features, write in their faces, what they think, what they feel. It is this expression which gives inanimate figures a sort of life and speech. In order to attain this knowledge, let the student endeavour to learn from nature itself the language of the passions, by carefully observing the various changes and motions they produce in the muscles and features of the face: for nature exhibits them in a more lively manner than either tongue or pen can express; let him practise after the several gestures in the following pages, and attend to the remarks under them, he will soon be acquainted with those principal touches which are characteristic of the several passions.

IN some instances, it is by very minute, and almost imperceptible differences, that things very different from each other are expressed. This is particularly the case with regard to laughing and crying; for however contrary these passions are, yet in both instances the muscles of the face operate nearly in the same manner, except in the turn of the eye-brows and mouth. The famous Pietro de Cortona was one day finishing the face of a crying child in the royal palace of Pitti, when Ferdinand II. who happened to be looking over him for his amusement, could not forbear expressing his approbation. "Oh, (said he) how well that child cries!" To whom the able artist—"Has your Majesty a mind to see how easy it is to make him laugh? I'll prove it in an instant:" And, taking up his pencil, by giving the mouth and eye-brows a contrary turn, with very little alteration in any other part of the face, he made the child, who seemed before ready to burst its heart with crying, appear in equal danger of bursting its sides with immoderate laughter; and then, by restoring the altered features to their former position, he soon set the child a crying again. The knowledge of those particular turns of the features, which make the affections and passions of the soul visible in the countenance, will abundantly reward the time and pains taken in the study.

ATTENTION



The effects of Attention are to make the Eye brows sink and approach the sides of the Nose, to turn the Eye balls toward the object that causes it, to open the Mouth, and especially the upper part; to decline the head a little, and fix it, without any other remarkable alteration.

ADMIRATION



This Passion causes but little agitation in the mind, and therefore alters but very little the parts of the Face; nevertheless the Eye brow rises; the Eye opens a little more than ordinary; the Eye ball placed equally between the Eye lids, appears fixed on the object; the Mouth half opens and makes no sensible alteration in the Cheeks.

ADMIRATION WITH ASTONISHMENT



The motions that accompany this Passion, are hardly different from those of simple admiration, only they are more lively, and stronger mark'd; the Eye brows more elevated, the Eyes more open, the Eye ball further from the lower Eye lid, and more steadily fix'd, the Mouth is more open, and all the parts, in a much stronger emotion.

VENERATION



Admiration begets esteem, and this produces Veneration, which, when it has for its object something divine or beyond our Comprehension, makes the Face decline, and the Eye brows bend down, the Eyes are almost shut and fix'd, the Mouth is shut, these motions are gentle; and produce but little alteration in the other parts.



Altho' Rapture has the same object as Veneration, only considered in a different manner, its motions are not the same; the Head inclines to the left side; the Eye balls and Eye brows rise directly up; the Mouth half opens, and the two corners are also a little turned up. The other parts remain in their natural state.



This Passion brings the Eye brows close together and forwards towards the Eyes, which are more open than ordinary; the Eye ball is inflam'd. and places it self in the middle of the Eye, the Nostrils rise up, and are contracted towards the Eyes; the Mouth half opens, and the spirits being in motion give a lively glowing colour

JOY with TRANQUILLITY.



Very little alteration is remark'd in the Face of those ^{who} ~~that~~ feel within themselves the sweetness of Joy; the forehead is serene; the Eye brow without motion, elevated in the middle; the Eye prettily open & with a Laughing air; the Eye ball lively & shining; the corners of the Mouth turn up a little; the complexion is lively; the Cheeks & lips red.

LAUGHTER



Laughter, which is produced by Joy mix'd with surprise, makes the Eye brows rise towards the middle of the Eye and bend down towards the sides of the Nose; the Eyes are almost shut and sometimes appear wet, or shed tears, which make no alteration in the Face; the Mouth half open, shows the teeth; the corners of the Mouth drawn back, causes a wrinkle in the Cheeks, which appear so swell'd as to hide the Eyes in some measure; the Nostrils are open, and all the Face is of a red Colour

THE GALLERY



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ACUTE PAIN



Acute pain makes the Eye brows approach one another, and rise towards the middle, the Eye ball is hid under the Eye brow; the Nostrils rise and make a wrinkle in the Cheeks; the Mouth half opens and draws back, all the parts of the face are agitated in proportion to the violence of the pain

SIMPLE BODILY PAIN



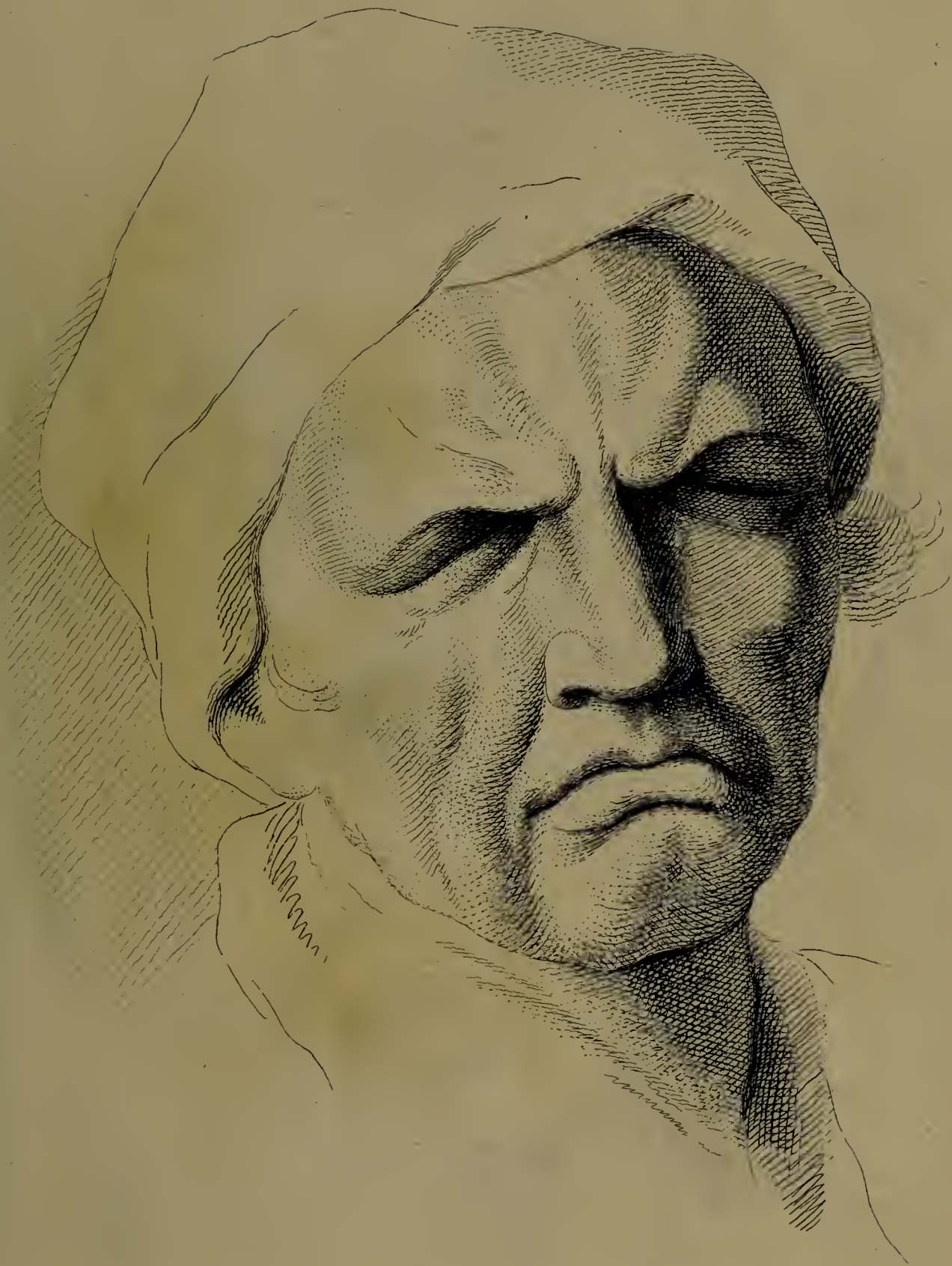
This Passion produces proportionally the same Motions as the last, but not so strong. The Eye brows do not approach and rise so much. The Eye ball appears fix'd on some object. The Nostrils rise; but the wrinkles in the Cheeks are less perceivable. The lips are further asunder towards the middle; and the Mouth is half open.

SADNESS.



The dejection that is produced by Sadness makes the Eye brows rise towards the middle of the forehead more than towards the Cheeks; the Eye ball appears full of perturbation; y^e white of the Eye is Yellow; the Eye lids are drawn down and a little swell'd; all about the Eyes is livid; the Nostrills are drawn downward; the Mouth is half open and the corners are drawn down; the head carelessly leaning on One of the Shoulders; y^e face is of a lead Colour the lips pale.

WEEPING



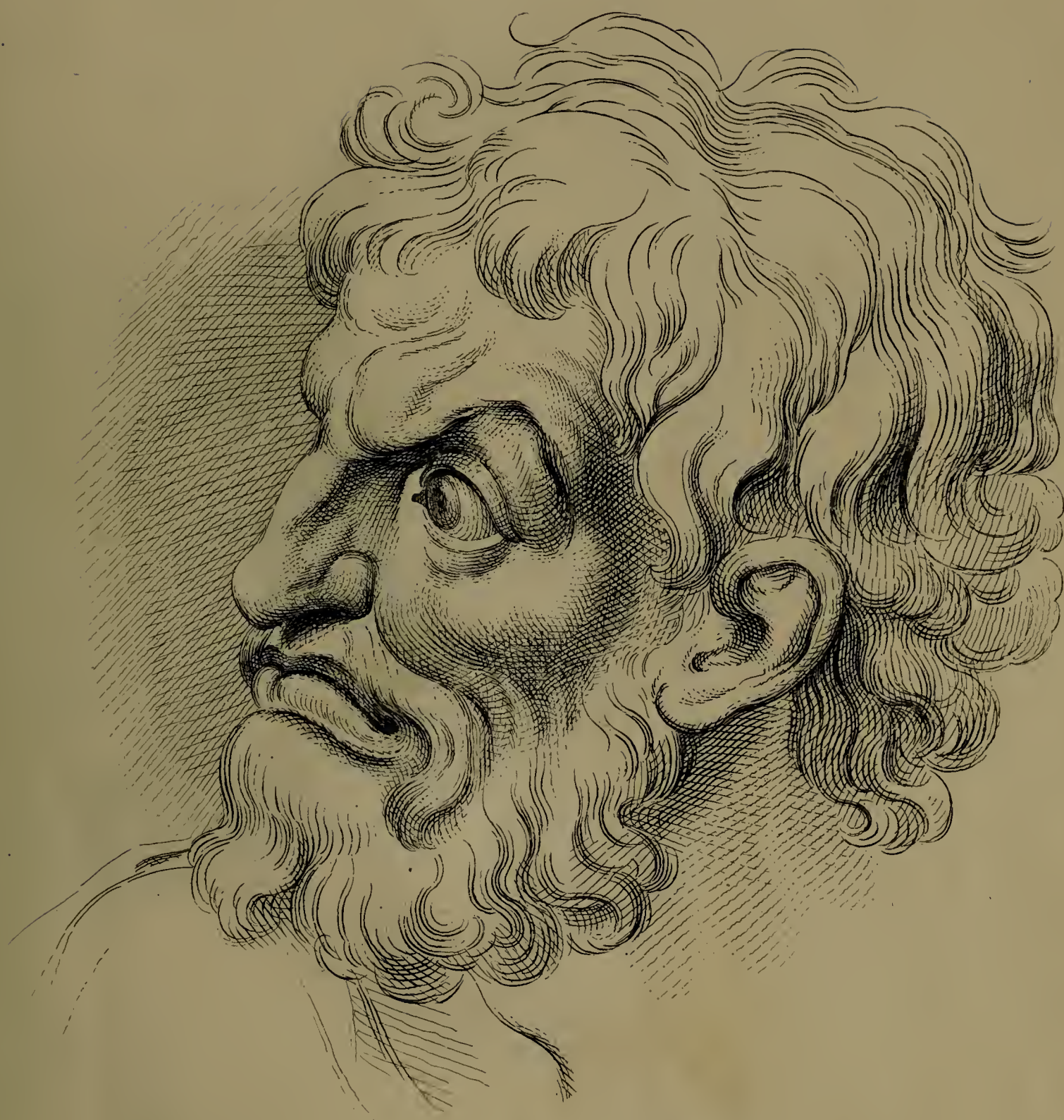
The alterations that weeping causes are very strongly mark'd; the Eye brows sink down towards the middle of the forehead; the Eyes are almost clos'd wet and drawn down towards the Cheeks, the Nostrils swell'd; the muscles and veins of the forehead appear; the Mouth is shut and the sides of it drawn down making wrinkles on the Cheeks; the under lip pushed out presses the upper one all the face is wrinkled & contracted its colour is red, especially about the Eye brows, the Eyes the Nose, and the Cheeks

COMPASSION



The lively attention to the misfortunes of another, which is called Compassion, causes the Eye brows to sink towards the middle of the forehead; the Eye ball to be fix'd upon the object, the sides of the Nostrils next the Nose to be a little elevated, making wrinkles in the Cheeks; the Mouth to be open; the upper lip to be lifted up & thrust forwards; the muscles and all the parts of the face sinking down & turning towards the object which causes the Passion.

SCORN



The motions of Scorn are lively & strong; the forehead is wrinkled the Eye brow is knit, the side of it next the Nose sinks down, & the other side rises very much; the Eye is very open, & the Eye ball is in the middle; the Nostrils rise & draw towards the Eyes & makes wrinkles in the Cheeks; the Mouth shuts, its sides sinking down, and the under lip is pushed out beyond the upper one

HORROUR



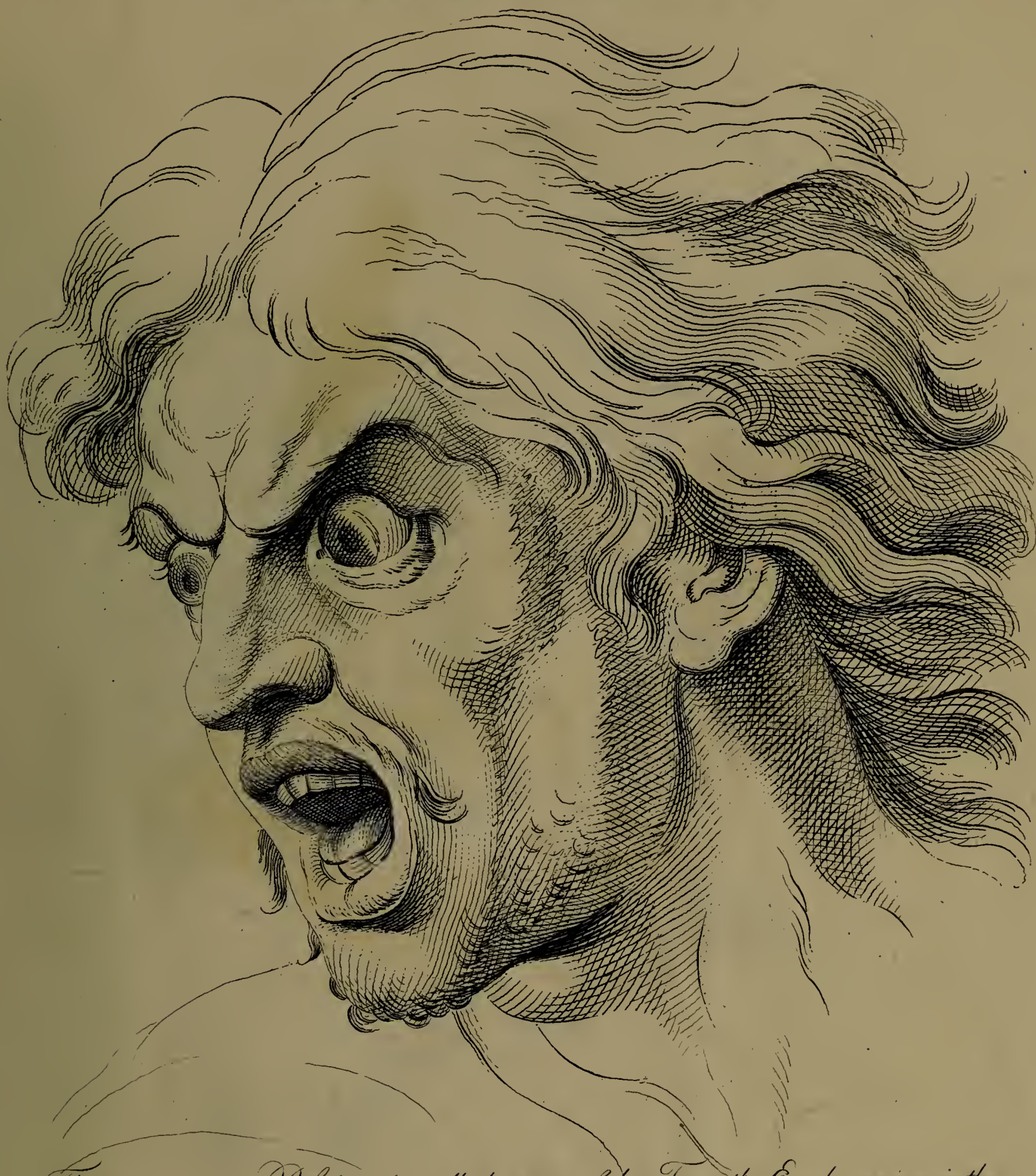
An Object despis'd sometimes causes Horrour, & then the Eye brow knits, & sinks a great deal more. The Eye ball placed at the bottom of the Eye is half covered by the lower Eye lid; the Mouth is half open, but closer in y^e middle than y^e sides, which being drawn back, make wrinkles in the Cheeks, the Face grows pale, & the Eyes become livid: the muscles and the veins are mark'd.

THE HISTORY OF THE



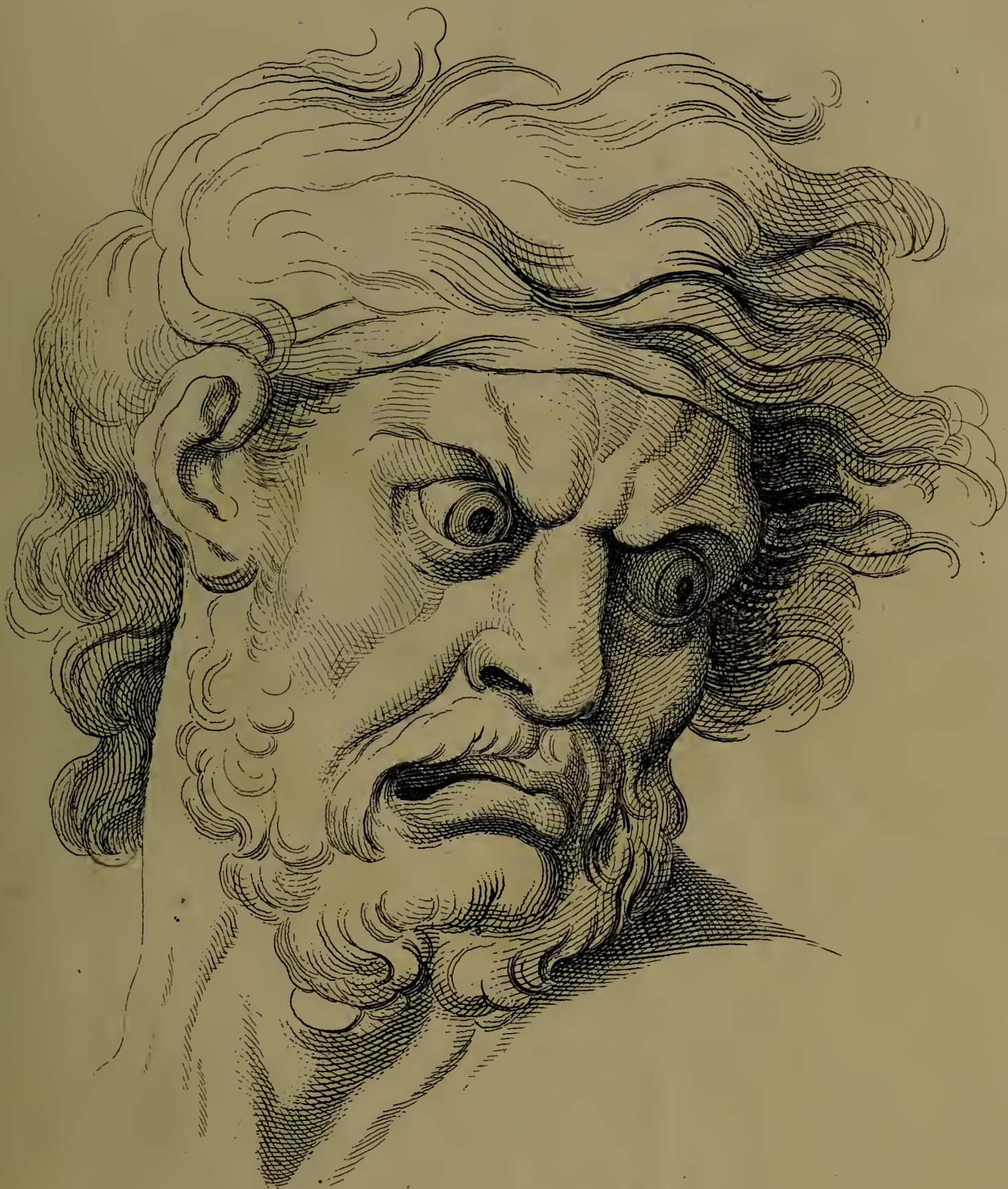
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TERROUR or FRIGHT



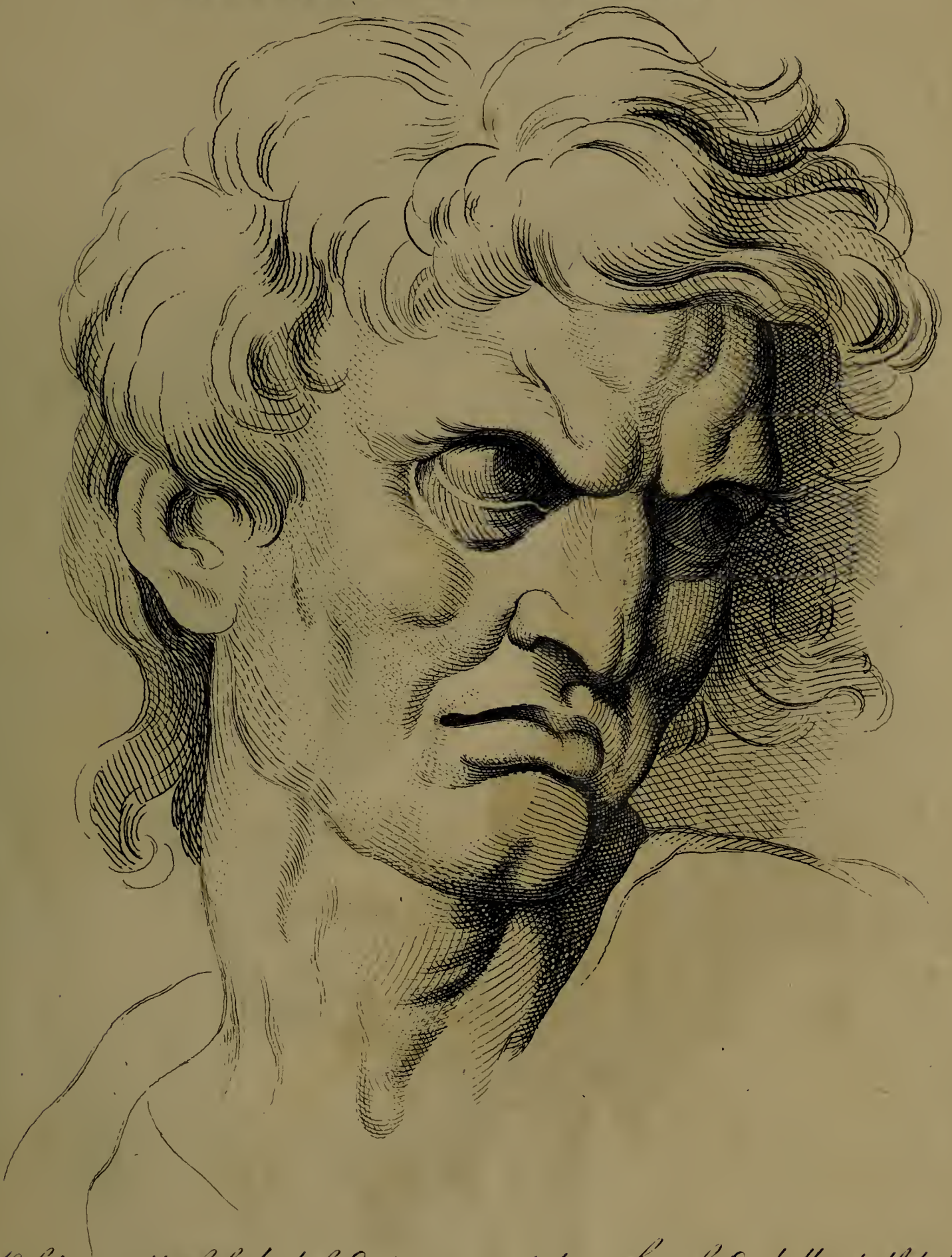
The violence of this Passion alters all the parts of the Face; the Eye brow rises in the middle; its muscles are mark'd, swell'd, press'd one against the other, and sunk towards the Nose, which draws up as well as the Nostrils; the Eyes are very open; the upper Eye lid is hid under the Eye brow; the white of the Eye is encompass'd with red; the Eye ball fixes toward the lower part of the Eye; the lower part of the Eye lid swells and becomes livid; the muscles of the Nose and Cheeks swell, and these last terminate in a point toward the sides of the Nostrils; the Mouth is very open, and its corners very apparent; the muscles and veins of the Neck stretch'd; the hair stands on end; the Colour of the Face, that is the end of the Nose, the lips the Ears, and round the Eyes is pale and livid: to conclude all ought to be strongly mark'd.

ANGER



The effects of Anger show its nature. The Eyes become red and inflam'd; the Eye balls is staring and sparkling; the Eye brows are sometimes elevated, & sometimes sunk down equally; the forehead is very much wrinkled, with wrinkles between the Eyes; the Nostrils are open and enlarged; the Lips pressing against one Another; the under one rising over the upper one, leaves the corners of the Mouth a little open, making a cruel and disdainfull Grin.

HATRED or JEALOUSY



This Passion wrinkles the forehead, the Eye brows are sunk down & knit, the Eye ball is half hid under the Eye brows, which turn towards the Object, it should appear full of fire as well as the white of the Eye & the Eye lid, the nostrils are pale open more marked than ordinary & drawn backward, so as to make wrinkles in the cheeks, the mouth is so shut as to shew the teeth are closed, the corners of the mouth are drawn back & very much sunk down, the muscles of the jaw appear sunk; the colour of the face is partly inflamed & partly yellowish, the lips pale or livid.

DESPAIR



As this Passion is extream, its motions are so likewise: the forehead wrinkles from the top to the bottom: the Eye brows bend down over y^e Eyes, & press one another on the sides of y^e Nose: the Eye seems to be on fire, & full of blood: y^e Eye ball is disturbed, hid under y^e Eye brow. sparkling & unfixed. y^e Eye lid is swelld & livid. y^e Nostrils are large, open, & lifted up. y^e end of y^e Nose sinks down. y^e muscles tendons & veins are swelld & stretch d: y^e upper part of y^e Cheeks is large, mark'd. & narrow towards y^e jaw: y^e Mouth drawn backwards is more open at y^e sides than in y^e middle: y^e lower lip is large & turned out: they gnash their teeth: they foam. they bite their lips, which are pale. as is y^e rest of y^e face. y^e hair is strait & stands an end.

